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SOTHEBY, WILKINSON & HODGE,  
34 & 35, NEW BOND STREET, W. (1)

CATALOGUE  
OF  
Fine Drawings  
AND  
Valuable Oil Paintings.

Day of Sale.

TUESDAY, THE 8TH OF JULY.

1919.



CATALOGUE  
OF  
FINE DRAWINGS,

INCLUDING

The Property of the late Sir Edward Burne-Jones, Bart.

(SOLD BY ORDER OF THE EXECUTORS),

COMPRISING 85 (OUT OF THE 87) ORIGINAL PENCIL DRAWINGS BY THAT  
ARTIST FOR THE ILLUSTRATIONS OF THE FAMOUS

KELMSCOTT CHAUCER;

ALSO

Other Properties, including that of the late Judge Evans,

COMPRISING

DRAWINGS BY

MUIRHEAD BONE	SIR THOS. LAWRENCE, P.R.A.	JOHN SARGENT, R.A.
J. S. COTMAN	SIR WILLIAM ORPEN, R.A.	G. SHERINGHAM
CHARLES CONDER	REMBRANDT VAN RIJN	J. M. W. TURNER, R.A.

AND

OIL PAINTINGS

BY

N. BERCHEM	SIR WILLIAM ORPEN, R.A.	WALTER SICKERT
PHILIP CONRAD, A.R.A.	GLYN PHILPOT, A.R.A.	HENRY TONKS
SYDNEY COOPER, R.A.	SIR JOSHUA REYNOLDS	SIR ANTHONY VAN DYCK
A. DÜRER	CH. SHANNON, A.R.A.	J. WARD

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE.

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts.

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On TUESDAY, the 8th day of JULY, 1919,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

DRYDEN PRESS: J. DAVY & SONS, 8-9, FRITH-STREET, SOHO-SQUARE, W. 1.

## CONDITIONS OF SALE.

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- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

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*Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,*

SOTHEY, WILKINSON & HODGE,

34 & 35, New Bond Street, London, W. (1)

Telegraphic Address: "Abinitio, Phone, London." Telephone: Mayfair 4689.

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**In sending Commissions this Catalogue may be referred to as "HEKUBA."**

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COMMISSIONS SENT BY TELEPHONE ARE ACCEPTED ONLY AT THE SENDER'S RISK, AND MUST BE CONFIRMED BY LETTER OR TELEGRAM.

# CATALOGUE

OF

## Fine Drawings and Valuable Oil Paintings.

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### DRAWINGS.

#### UNFRAMED.

##### SIR GODFREY KNELLER.

LOT

- |   |  |   |
|---|--|---|
| 1 | Head of a Lady, <i>in black, red and white chalk</i> | 1 |
| 2 | A similar study, <i>also in red and white chalk</i>  | 1 |

##### EARLY ENGLISH SCHOOL.

- |   |   |   |
|---|---|---|
| 3 | Bust of a Girl, and similar study of a Boy, <i>both in red chalk</i>                                  | 2 |
| 4 | Two Busts of Girls, <i>in black chalk</i>   | 2 |
| 5 | Study of Hands, Cuffs, etc. <i>in black and white chalk on blue paper</i> ; also<br>A similar drawing | 2 |
| 6 | Two Heads, and Study for a Lady's Portrait, <i>in black and white chalk</i>                           | 3 |
| 7 | Studies of Portraits and Hands, <i>in black and white chalk on blue paper</i>                         | 4 |

#### FRAMED.

##### DANTE GABRIEL ROSSETTI, 1828-1882.

- |   |  |   |
|---|--|---|
| 8 | Golden Water: A female figure in long yellow drapery trimmed with green and violet, holding a small cask and bowl, standing in a landscape, <i>water-colour painting, signed with initials and dated 1858, size 14¼ in. by 7 in.</i> | 1 |
|---|--|---|

\* \* \* This picture was formerly in John Ruskin's House, Brantwood.

## IN THE FOLIO.

## ANNIBALE CARACCI.

- 9 Study of a Child, possibly for Infant Bacchus, *in black chalk heightened with white* 1

## PAUL POTTER.

- 10 Landscape Scene: Cattle and Figures 1

## PERRONNEAU.

- 11 Lady with Cat, *pastel*, 18 in. by 14 in. 1

## REMBRANDT VAN RIJN.

- 12 THE PARABLE OF THE VINEYARD, *signed and dated; from the Sir Thomas Lawrence collection* 1

## MICHAEL ANGELO.

- 12A Study for Figure in The Crucifixion of St. Peter, in the Pauline Chapel of the Vatican, *size 14 in. by 12½ in.* 1

\* \* \* From the Knight collection.

## J. M. W. TURNER, R.A.

- 12B Whitby Harbour, *signed and dated 1830, charcoal, size 13 in. by 18½ in.* 1

## REMBRANDT VAN RIJN.

- 13 An early and most interesting Self-portrait by the Artist, *in black and red chalk and sepia wash*; standing, three-quarter length to right, head turned full face; in close-fitting cap and full cloak, holding a pair of gloves in right hand; *size 5½ in. by 4½ in.* 1

\* \* \* On the back is the signature "Rembrandt f," in black chalk, probably by the artist; above this has been written in brush and wash, "Rembrandt f," 1627. The portrait dates itself, as it shows the artist at the age of about 21, before he grew a moustache. From the J. Barnard, W. Esdaile, Strawberry Hill, and Thane collections.

[See ILLUSTRATION].

## J. M. W. TURNER, R.A.

- 14 A charming Sketch in neutral tints, of a lime kiln in the foreground and distant hills beyond, *dated by the artist 1796*; size  $7\frac{1}{4}$  in. by  $16\frac{7}{8}$  in. 1

\* \* This sketch has been carefully compared with other early and similar studies by Turner in the Stokes collection, which has now passed into the possession of his great-nephew, and there can be little doubt as to its authorship. The date also appears, without doubt, to be in the artist's own hand. Mr. Stokes was Turner's stockbroker and life-long friend, and his collection of water-colour sketches and pencil drawings was given to him by the artist.

## SIR THOMAS LAWRENCE, P.R.A.

- 15 Portrait of Miss Susan Bloxam, *pencil and water-colour*, size  $8\frac{3}{4}$  in. by 7 in. 1

## J. S. COTMAN.

- 16 Seventeen small Studies of Trees and Views, *loose in original covers, ink and pencil* 17

## T. ROWLANDSON.

- 17 Following the Hounds 1

\* \* \* From the Huth collection.

## JOHN S. SARGENT, R.A.

- 18 Sketch of Madame Gotrot, *pencil*,  $9\frac{1}{2}$  in. by  $10\frac{3}{8}$  in. 1

## A. E. JOHN.

- 19 Study of Woman seated on the ground, *pencil*, size 16 in. by 11 in. 1

## FRAMED.

## THOMAS GIRTIN.

- 20 A Landscape with windmill by a river 1

- 21 Christ disputing with the Doctors, by Holbein, *water-colour drawing* 1

- 22 The Glutton, by T. Rowlandson, *in water-colours* 1

THE  
**Property of the late Sir Edward Burne-Jones,**  
 BART.

[SOLD BY ORDER OF THE EXECUTORS].

—  
 LOT 23.

THE ORIGINAL PENCIL DRAWINGS FOR THE ILLUSTRATIONS  
 OF THE KELMSCOTT CHAUCER,

BY THE LATE SIR EDWARD BURNE-JONES, BART.

The history of the Kelmscott Chaucer, by far the most important achievement of the Kelmscott Press, dates from 1891, when William Morris first contemplated printing a Chaucer with a black letter fount which he hoped to design. In 1892 the idea of the Chaucer as it now exists, with illustrations by Sir Edward Burne-Jones, took definite shape. It was originally intended to have about sixty illustrations, but this number was afterwards increased to eighty-seven, of which eighty-five are described herewith. (*See* "The Art and Craft of Printing," by William Morris, and "A Short Description of the Kelmscott Press," by S. C. Cockerell, 1902).

These beautiful pencil drawings were, without doubt, a labour of love to Sir Edward Burne-Jones. They were subsequently photographed and the photographs worked over in ink, and prepared for wood engraving by Mr. Catterson Smith.

The Chaucer was completed in May, 1896, though copies were not issued to the public until some weeks later. Sir Edward Burne-Jones, in writing to a friend, says: "I have been happy over it; it has never tired me, but refreshed me always." He compares his share in it to "That of the Carver of the Images in Amiens and Morris that of the Architect and Magister Lapidaria." He spoke of the book altogether as being a type of the life he should most love: "A centre of Beauty, so surrounded with Beauty that you scarcely notice it . . . . . where the lowest is as worthy as the highest, and yet the King is there. ("Memorials of Edward Burne-Jones," vol. II, p. 278).

The whole collection of eighty-five out of the eighty-seven original designs is now offered as one Lot.

Of this most interesting collection of Drawings, some are framed and the rest are contained in five cases, four being lettered on the back in Sir Edward Burne-Jones's handwriting.

## CANTERBURY TALES.

*(The left-hand column of numerals refers to the drawings in order; the references in the next column are to the pages in the Kelmscott volume, where the corresponding engravings appear).*

## VOL. I.

1. p. 132. Clerk of Oxenford
2. p. 129. „ „
3. p. 139. „ „
4. p. 60. Prioress's Tale
5. p. 114. Wife of Bath's Tale
6. p. 112. „ „
7. p. 115. „ „
8. p. 156. Squire's Tale
9. p. 167. Franklin's Tale
10. p. 165. „ „
11. p. 170. „ „
12. p. 169. „ „
13. p. 22. Knight's Tale
14. p. 30. „ „
15. p. 161. Franklin's Tale
16. p. 163. „ „
17. p. 43. Man of Law's Tale
18. p. 58. Prioress's Tale
19. p. 153. Squire's Tale
20. p. 127. Clerk of Oxenford's Tale

## CANTERBURY TALES.

## VOL. II.

- |     |                |                              |
|-----|----------------|------------------------------|
| 21. | <i>p. 134.</i> | Clerk of Oxenford's Tale     |
| 22. | <i>p. 136.</i> | „ „                          |
| 23. | <i>p. 9.</i>   | Knight's Tale                |
| 24. | <i>p. 24.</i>  | „ „                          |
| 25. | <i>p. 23.</i>  | „ „                          |
| 26. | <i>p. 15.</i>  | „ „                          |
| 27. | <i>p. 553.</i> | Troilus and Cressida         |
| 28. | <i>p. 448.</i> | House of Fame                |
| 29. | <i>p. 1.</i>   | Prologue to Canterbury Tales |

## VOL. III.

- |     |                |                      |
|-----|----------------|----------------------|
| 30. | <i>p. 315.</i> | Parliament of Fowls  |
| 31. | <i>p. 317.</i> | „ „                  |
| 32. | <i>p. 322.</i> | „ „                  |
| 33. | <i>p. 318.</i> | „ „                  |
| 34. | <i>p. 446.</i> | Legend of Good Women |
| 35. | <i>p. 443.</i> | „ „                  |
| 36. | <i>p. 316.</i> | Parliament of Fowls  |
| 37. | <i>p. 452.</i> | House of Fame        |
| 38. | <i>p. 454.</i> | „ „                  |
| 39. | <i>p. 466.</i> | „ „                  |

[See ILLUSTRATION].

- |     |                |     |
|-----|----------------|-----|
| 40. | <i>p. 467.</i> | „ „ |
| 41. | <i>p. 459.</i> | „ „ |
| 42. | <i>p. 464.</i> | „ „ |

## VOL. IV.

43. *p. 243.* Romance of the Rose

44. *p. 248.*       "       "

45. *p. 241.*       "       "

46. *p. 244.*       "       "

47. *p. 245.*       "       "

48. *p. 259.*       "       "

49. *p. 261.*       "       "

50. *p. 264.*       "       "

51. *p. 252.*       "       "

52. *p. 250.*       "       "

53. *p. 275.*       "       "

54. *p. 272.*       "       "

55. *p. 273.*       "       "

56. *p. 312.*       "       "

[*See* ILLUSTRATION].

57. *p. 256.*       "       "

58. *p. 257.*       "       "

59. *p. 253.*       "       "

## VOL. V.

60. p. 397. Treatise on the Astrolabe  
[See ILLUSTRATION].
61. p. 385. Book of the Duchess
62. p. 325. Boethius
63. p. 323. „
64. p. 223. A. B. C. of Geoffrey Chaucer
65. p. 470. Troilus and Cressida
66. p. 483. „ „
67. p. 500. „ „
68. p. 482. „ „
69. p. 501. „ „
70. p. 536. „ „
71. p. 518. „ „
72. p. 471. „ „
73. p. 519. „ „
74. p. 537. „ „
75. p. 313. Parliament of Fowls

## FRAMED DRAWINGS.

(On the back of the framed items the descriptions are in Sir Edward  
Burne-Jones's own handwriting).

76. p. 416. Legend of Good Women. Prologue. Love and Alcestis
77. p. 437. „ „ Ariadne. No. 1
78. p. 438. „ „ Ariadne. No. 2
79. p. 440. „ „ Ariadne. No. 3
80. p. 426. „ „ Dido
81. p. 434. „ „ Lucrecia
82. p. 422. „ „ Cleopatra
83. p. 441. „ „ Philomela
84. p. 431. „ „ Medea  
[See ILLUSTRATION].
85. p. 424. „ „ Thisbe

# The Property of the late Judge Evans.

## FRAMED.

### ERNEST A. COLE.

- 24 Study of a Man's Head, *black and red chalk*, size  $7\frac{3}{4}$  in. by  $6\frac{1}{8}$  in. 1

### CHARLES SHANNON, A.R.A.

- 25 Study of Two Women, *black and white chalk*, size  $12\frac{1}{8}$  in. by 9 in. 1  
 26 Study for Marmitons, *red chalk* 1

### WALTER SICKERT, 1899.

- 27 Dieppe, Rue Picquet, and Street in Dieppe, *black chalk and water-colour*, size  $11\frac{1}{4}$  in. by  $5\frac{7}{8}$  in. 2

### WALTER SICKERT, 1900.

- 28 Place St. Jacques, Dieppe, size  $8\frac{3}{4}$  in. by 11 in. 1

### H. LAMB.

- 29 Head of Breton Boy, *pencil*; and  
 Lady seated on a sofa, by Hermann Paul, *red chalk* 2

### CHARLES CONDER, 1904.

- 30 A Bull Fight, *red chalk* 1  
 31 Bacchanalians, *pencil, red chalk and water-colour*, size  $9\frac{3}{4}$  in. by  $13\frac{1}{2}$  in. 1

## CHARLES CONDER.

- 32 The River Bank, *red chalk*, size  $9\frac{1}{2}$  in. by  $13\frac{1}{2}$  in. 1
- 33 Lady with a Hawk, *pen and water-colour* ; and  
Haymaking, *charcoal*, by the same 2

## WALTER SICKERT.

- 34 Gaieté Montparnasse, Paris ; and  
"The New Bedford," by the same 2

## MUIRHEAD BONE.

- 35 A Storm in Hampshire, *charcoal*, size  $7\frac{3}{8}$  in. by  $10\frac{3}{4}$  in. 1
- 36 Demolishing : Night Scene, *pencil*, size  $12\frac{1}{2}$  in. by  $8\frac{1}{2}$  in. 1
- 37 Morley's Hotel, *pencil* 1

## AUGUSTUS E. JOHN.

- 38 A Boy seated with folded hands, *red chalk* 1
- 39 A Girl's Head, *black and red chalk* 1

## AUBREY BEARDSLEY.

- 40 The Dancer with the Domino 1

## CHARLES RICKETTS.

- 41 Original Designs for woodcuts : "Cupid and Psyche" series 3

## MARK FISHER, A.R.A.

- 42 In the Orchard, *pastel*, size  $9\frac{3}{4}$  in. by  $13\frac{3}{4}$  in. 1

## W. WILDMAN.

- 43 Piccadilly, *water-colour* ; and  
Bruges, *water-colour*, by the same 2

## HORACE MANN LIVENS.

- 44 The Duck Pond, *water-colour* 1

## SIR WILLIAM ORPEN, R.A. 1900.

- 45 Shadows in the Valley, *pastel* 1

## C. MARESCO PEARCE.

- 46 Villa Porta Rossa, Florence, *water-colour* ; and  
Blind Man's Corner, Campo San Manizio, by the same 2

## GEORGE SHERINGHAM.

- 47 The Seasons: Spring, Summer, Autumn and Winter, *decorative water-colour paintings*,  $16\frac{3}{4}$  in. by  $24\frac{1}{2}$  in., on silk 4  
48 Revellers, *fan design, water-colour on paper* 1  
49 Le Petit Lever, *fan on silk* 1  
50 The Blue Bird, *fan on silk* 1  
51 Shadow, *fan on silk* 1  
52 The Fête of the White Bull, *water-colour fan design on paper* 1  
53 Sun Patterns, and Tone Study, *designs for fans on paper* 2

## PHILIP CONRAD, A.R.A.

- 54 A Lady seated in a basket chair, *charcoal* 1  
55 A Lady seated in ball dress, *charcoal* 1

## AUGUSTUS E. JOHN.

- 56 A Rustic Idyll, *pastel*, size  $12\frac{1}{8}$  in. by 11 in. 1  
57 A Caravan, *sepia drawing* 1

## WALTER SICKERT.

- 58 Dieppe Street Scene ; and  
A Street Scene, by Robert P. Bevan 2

## ALFRED W. RICH, 1904.

- 59 Carting Corn, near Lewes, *water-colour* 1 10/-  
 60 Elm Trees, *water-colour* 1 9/-

## CHARLES SHANNON, A.R.A.

- 61 Two Studies of a Lady stooping, *black, red and white chalk* 1 7/-

## WILL ROTHENSTEIN.

- 62 April Day, Lyme Regis, *body colour on grey paper*; and  
 June in the Suburbs, *pastel*, by Francis Dodd 2 4/-

## FRANCIS E. JAMES.

- 63 Pink Poppies, *water-colour* 1 7/-

## J. D. FERGUSON.

- 64 Mdle. H., *charcoal*; and  
 "Michaelmas," by Powys Evans 2 3/-

## HENRY OSPOVAT.

- 65 Any Wife to Any Husband; and  
 Love in a Life, *pen and ink* 2 2/-  
 66 "The Patriot"; and  
 Andrea del Sarto, *pen and ink* 2 2/-  
 67 Old Pictures in Florence; and  
 Fra Lippo Lippi, *pen and ink* 2 2/-  
 68 Mesmerism; and  
 In a Year, *pen and ink* 2  
 69 Master Hugues of Saxe-Coburg; and  
 Grammarian's Funeral, *pen and ink* 2 6/-

## Haweis.

- 70 Fan Design, *water-colour on silk*; and  
 Another, by the same 2
- 71 Fan Designs, *water-colour on silk*; and  
 Another, by the same 2

## George Sheringham.

- 72 Ten Decorative Panels, *water-colour upon silk* (*eight upright, 60 in. by 23½ in., one oblong, 53 in. by 29½ in., and one 29 in. by 23 in.*) 10

## Unframed.

## F. Boucher.

- 73 A Child holding out her apron; and eight others 9

## Henry Lamb.

- 74 A Portrait of a Lady, *pencil*; and  
 Head of a Boy 2

## Augustus E. John.

- 75 A Study of Male Figure 1

## Charles Conder.

- 76 A Portrait Study of a Lady 1

## Henry Lamb.

- 77 A Study of a Girl; in hat and coat; and  
 A River Scene, by W. Wildman; and one other 3

## ALPHONSE LEGROS.

- 78 Professor Gennadius, *chalk* 1

## CHARLES CONDER.

- 79 A Study for lithograph, *black chalk* 1

## THOS. ROWLANDSON.

- 80 "Outside the Inn"; and  
One other, by the same 2

## A. MANCINI.

- 81 A Study of Female Figure, *charcoal*; and  
Etching, by Ostade; and two others 4

## L. L'HERMITTE.

- 82 An Old Woman; and  
Other Studies, *pen and ink*

## STEINLEN.

- 83 In a Paris Bar; and  
Another, by the same 2

## CARAN D'ACHE.

- 84 L'Amour Vrai; and  
One other, by the same 2

## A. WILLETTE.

- 85 Revellers; and  
Two others 3

## HERMANN PAUL.

- 86 La Vieille Gaïeté Française; and  
Two others 3

## Other Properties.

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### OIL PAINTINGS.

J. WARD, *of Oxford.*

- 87 Portraits of Horses, a pair, *canvas, size 24 in. by 29½ in.* 2

WILSON.

- 88 A Classical Landscape, *canvas, size 26½ in. by 35 in.* 1

GEORGE CHAMBERS.

- 89 Off Margate, *canvas, 31 in. by 40 in.* 1

T. SIDNEY COOPER, R.A., 1889.

- 90 A Summer Landscape, with cows and sheep near a willow tree,  
*canvas, 24 in. by 40 in.* 1

T. SIDNEY COOPER, R.A., 1883.

- 91 A Group of Five Cows near a stream: Evening light, *canvas,*  
*24 in. by 40 in.* 1

T. SIDNEY COOPER, R.A.

- 92 Sheep in a Winter Landscape, *canvas, 12 in. by 19½ in.* 1

CALLCOTT.

- 93 Landscape with man driving cattle on a road, *panel, size 7 in. by*  
*9¾ in. ; and*  
Ross Castle, Ireland, by J. A. O'Connor, *canvas, size 8 in. by*  
*10¾ in.* 2

## N. BERCHEM.

- 94 Peasants travelling, *canvas, size 16 in. by 12 $\frac{1}{4}$  in.* 1
- 95 Peasants resting, *canvas, size 15 $\frac{1}{2}$  in. by 13 in.* 1

## SPANISH SCHOOL.

- 96 A set of four :  
     Feeding the Hungry  
     Giving Drink to the Thirsty  
     Visiting the Sick  
     Clothing the Naked  
         *size 29 in. by 38 in.* 4

## A. DÜRER.

- 97 Madonna seated, with open book on her lap, *panel, size 7 $\frac{1}{2}$  in. by 6 in.* 1

## NATTIER.

- 98 Portrait of a Lady in a white dress with blue drapery, her right hand resting upon a dove, *size 58 in. by 45 in.* 1
- \* \* \* Formerly in the collection of Count della Corzana.

## BOUDIN.

- 99 Town View on a river, *panel, size 8 in. by 15 $\frac{1}{2}$  in.* 1

## A. E. JOHN.

- 100 A Portrait of a Lady, *pencil drawing* 1

LOT 101. .

SIR ANTHONY VANDYCK.

THE INFANT CHRIST STANDING ON A SERPENT  
UPON A GLOBE,

with crimson drapery over the left arm and  
floating across the back; He holds a cross with  
banner in His left hand.

*On canvas,*

*size 46½ in. by 32½ in.*

\* \* \* Formerly in the collection of the late Alfred Charles  
de Rothschild.

[See ILLUSTRATION].

## SIR JOSHUA REYNOLDS, P.R.A.

- 102 Lady Hamilton as a Bacchante,
- canvas, size 30 in. by 25 in.*

[See ILLUSTRATION].

## FRAGONARD.

- 103 Picnic in a Garden,
- canvas, size 27½ in. by 34¼ in.*

[See ILLUSTRATION].

## The Property of the late Judge Evans.

## J. D. FERGUSON.

- 104 Champs Elysées,
- size 15¾ in. by 13¾ in.*
- 1

## HAROLD GILMAN.

- 105 Lady Sewing,
- size 15½ in. by 11½ in.*
- 1

- 106 Tea Time ; and
- 
- Lady on a Sofa, by the same 2

## DAVID MUIRHEAD.

- 107 Under the Trees,
- size 4¾ in. by 8 in.*
- 1

## JAMES PRYDE.

- 108 King Edward VII ; and
- 
- Demi-Mondaine,
- size 7½ in. by 7½ in.*
- 2

\* \* \* From Lord Grimthorpe's collection.

- 109 Ellen Terry,
- size 19½ in. by 13½ in.*
- 1

## GLYN PHILPOT, A.R.A.

- 110 Black and Rose, *size 36 in. by 23 in.* 1  
 111 The Bath of Venus ; and  
 Diana and Actæon, a pair, *size 13½ in. by 9½ in.* 2

## CHARLES SHANNON, A.R.A.

- 112 Two Boys in fancy costume, *size 12½ in. by 12½ in.* 1  
 113 The Garland, *size 34½ in. by 15¾ in.* 1

## CHARLES RICKETTS.

- 114 The Betrayal, *size 35½ in. by 27½ in.* 1  
 115 The Golden Bough, *size 11¼ in. by 10½ in.* 1

## A. D. PEPPERCORN.

- 116 Old Whitby, *size 9½ in. by 17½ in.* 1  
 117 A River Scene, *size 9½ in. by 17½ in.* 1

## WALTER SICKERT.

- 118 Dieppe, Rue Notre Dame, *size 21¼ in. by 17¾ in.* 1  
 119 The New Home, *size 19½ in. by 15½ in.* 1  
 120 A Street Corner in Dieppe, *size 17¾ in. by 11½ in.* 1  
 121 Venice, *size 17 in. by 14½ in.* 1  
 122 La Salute, Venice, *size 24 in. by 19 in.* 1

## CHARLES GINNER.

- 123 Flowers and Fruit, *size 16½ in. by 21½ in.* 1  
 124 Fruit and Flowers, *16¼ in. by 21¼ in. ; and*  
 On the Marne, by the same, *8 in. by 11 in.* 2

## MARK GERTLER.

- 125 Apples in a decorated Bowl, *size 22 in. by 19¾ in.* 1

## A. MONTICELLI.

- 126 Introduction to the Duchess, *on panel, size 15 $\frac{1}{4}$  in. by 24 $\frac{3}{4}$  in.* 1  
 127 Ladies and Dogs in a Garden, *on panel, size 11 $\frac{5}{8}$  in. by 20 $\frac{3}{4}$  in.* 1  
 128 The Bathers, *on panel, size 18 $\frac{5}{8}$  in. by 14 in.* 1

## C. J. HOLMES.

- 129 Littlehampton, *size 17 in. by 31 in.* 1

## SPENCER GORE.

- 130 Woman by a Dressing Table, *size 17 $\frac{1}{2}$  in. by 13 $\frac{3}{4}$  in.*; and  
 "The Sandpit," by the same, *size 19 $\frac{3}{4}$  in. by 23 $\frac{3}{4}$  in.* 2

## HENRY LAMB.

- 131 Portrait of a Lady, *size 25 in. by 18 $\frac{1}{2}$  in.* 1

## ALPHONSE LEGROS.

- 132 St. Clement of Alexandria, *size 37 in. by 29 in.* 1

## J. D. FERGUSON.

- 133 The White Hat, *size 32 in. by 25 in.*; and  
 Flowers in White Paper, by the same 2

## WALTER BAYES, A.R.W.S.

- 134 View from Hotel des Baines, Locquirec 1  
 135 The Port, *size 36 in. by 40 in.* 1

## P. WILSON STEER.

- 136 The Sofa, *size 47 $\frac{1}{2}$  in. by 53 in.* 1

## PHILIP CONRAD, A.R.A.

- 137 The Music Lesson, *size 24 in. by 20 in.* 1  
 138 Summer, *size 24½ in. by 29½ in.* 1

## SIR WILLIAM ORPEN, R.A.

- 139 The Valuers, *size 32 in. by 41 in.* 1

## CHARLES CONDER.

- 140 Brighton, *size 17 in. by 23 in.* 1

## WALTER W. RUSSELL.

- 141 The Girl at the Window, *size 24 in. by 20 in.* 1

## HENRY TONKS.

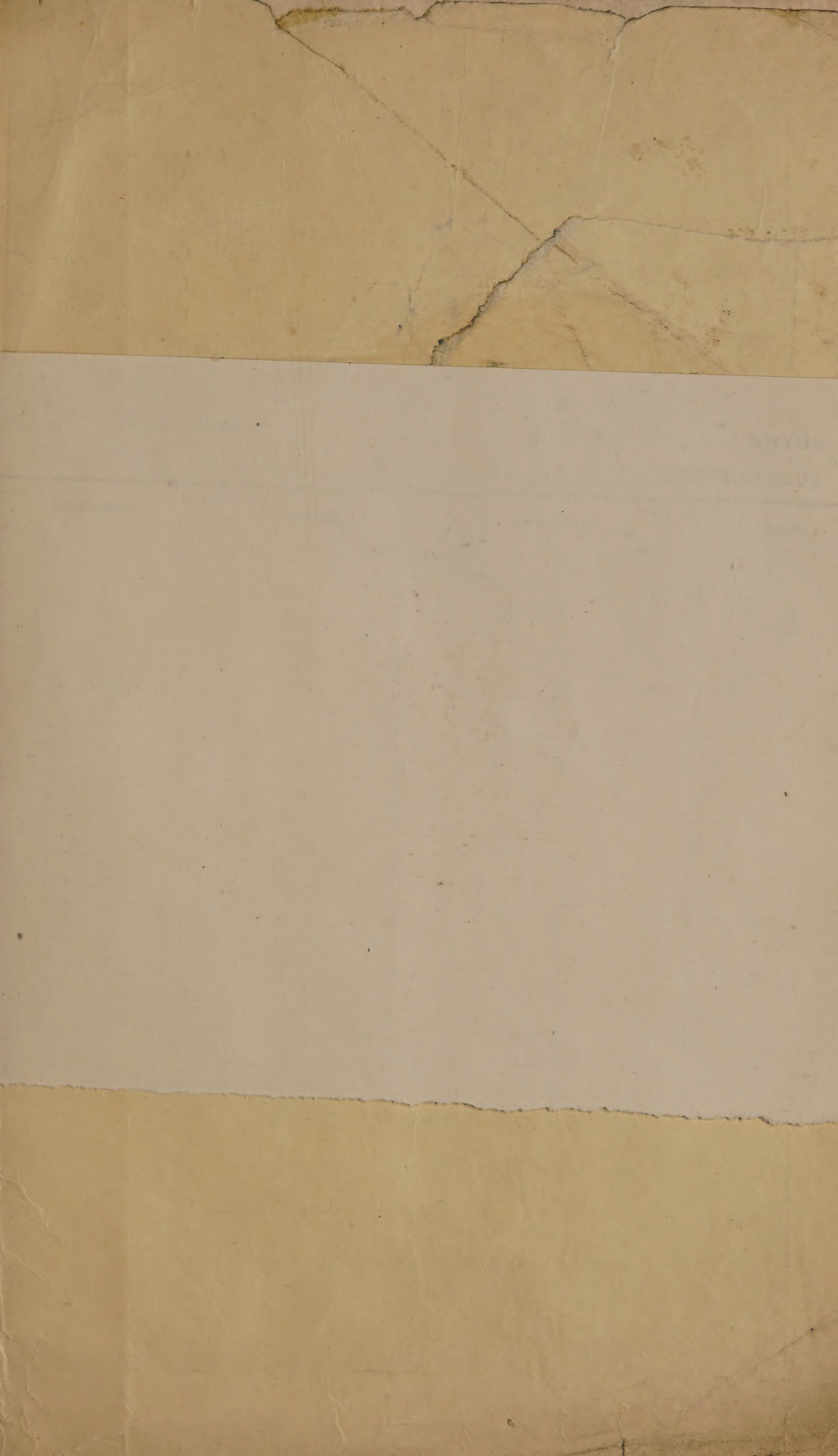
- 142 The Torn Gown, *size 24 in. by 18 in.* 1

## S. J. PEPLOE.

- 143 The Red Kite ; and  
 The Sea-shore, by the same, *size 7¼ in. by 9¼ in.* 2

END OF SALE.





Mr. Stow

te July 8<sup>th</sup>

Rothely

Lot	Amount			Lot	Amount		
	£	s.	d.		£	s.	d.
68	3						



